

KSOR GUIDE to the arts

June 1982





Contributors:

This month's cover is by **Betty Cougle**, a Central Point artist whose work first appeared in the GUIDE last month. Art work by **Gus Wolf, Ann Bobzien and Lorene Darling** also appear in this issue, as well as the clown, above, from the KSOR files — identified only as **R.E.T.**

Our thanks to **Jeannie Ganty** for a most interesting article about the lily industry, p. 7; and to **Joe Heitz** for the background on the Brookings-Harbor community. **Betty Huck** writes in a very enjoyable way about the Ashland City Band, p. 16, while **Jack Duggan** tells about the new Band Shell at Rogue Community College, p. 12. **Jim Parker** describes the Umpqua Valley Arts Festival, p. 14. **Cathy Noah** provides background and synopsis of KSOR's upcoming live Shakespeare broadcasts, p. 5. **Stu Turner** reviews a new jazz album, p. 38, and **Elizabeth Irby** offers a delightful and inspiring article for Prose & Poetry, p. 40.

KSOR GUIDE to the arts

June 1982

The KSOR GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expense of publication and may be purchased by contacting Gina Ing.

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KSOR, located at Southern Oregon State College in Ashland, is a member of NPR (National Public Radio), CPB (Corporation for Public Broadcasting), and CPRO (Consortium for Public Radio in Oregon). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; in the Dead Indian Road, Emigrant Lake area on 88.5 FM; in the Crescent City, Gasquet area on 89.1 FM; in Port Orford and Coquille on 91.9 FM; in Coos Bay and North Bend at 90.1 FM. We welcome your comments on our programming and invite you to write or call us at (503) 482-6301.

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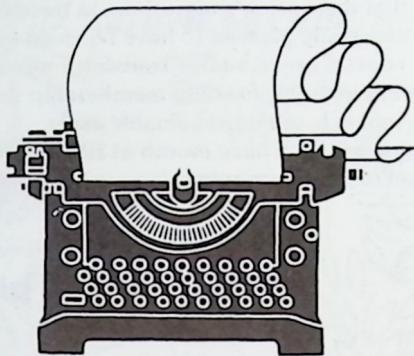
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From the Director's Desk



The Seasonal Pattern

As the month of June approaches many persons think of graduations or weddings. Here at KSOR we tend to think of certain programs that have developed a seasonal pattern all their own. Once again we will be presenting live coverage of the opening night, as well as two other plays, in the summer repertory of the Oregon Shakespearean Festival's outdoor season. On June 15 we will present complete coverage of Shakespeare's **Comedy of Errors**. On the 22nd **Romeo and Juliet** will follow and on June 29 the cycle will conclude with **Henry V**. Again this year KSOR is distributing these programs to NPR member stations around the United States by satellite. We were especially honored to receive the Corporation for Public Broadcasting's 1982 Honorable Mention award for Spoken Arts radio programs for last year's coverage of the Oregon Shakespearean Festival. (KSOR also received Runner-up Award for Chat-terbox, our children's program.)

And again this year Dennis Sherwood will be hosting KSOR's complete broadcasts of the Ashland City Band's summer concert season. One of the things which always seemed to me to typify the cultural commitment of our city of license was the inclusion in the city's charter of a permanent dedicated funding mechanism for the operation of a city band. The Band, originally founded under a different name, dates from the late nineteenth century and has ever since been a significant component of the community's cultural life. KSOR's broadcasts of the City Band's concerts began in 1975 with Dennis Sherwood hosting. Now entering their seventh broadcast season on KSOR, the concerts have consistently been one of the station's major summer audience attractions. In fact we receive mail throughout the year commenting on the summer City Band broadcasts. We are obviously delighted to again bring them to you and extend our appreciation to the City of Ashland and the band's conductor, Raoul Maddox, for the cooperation we have consistently received in bringing these programs to our listeners.

And of course June is truly a busy month here at KSOR, opening as it does with our live broadcast of **A Prairie Home Companion** on June 5. Guild members obviously appreciated the opportunity to purchase tickets in advance of general sale to the public. Nearly two-thirds of the available seating was purchased in the eight-day period prior to announcement of the program to the general public. And of course all remaining seats were sold within a few days of the public announcement. We trust the live broadcast on June 5, and the taping on June 6 for delayed broadcast, will delight both studio audience and on-air listeners alike.

As of this writing KSOR is still engaged in Spring Marathon '82. Following this article you will find results of the marathon as of press time. There is little question in my mind but that this spring's marathon, in the mould of its precursors, will end successfully. We are especially pleased to have received such enthusiastic response from new listeners in the coastal areas whose translator service was inaugurated since the last marathon. Joining with our existing membership the constituency which exists for public radio in this region is our most valuable asset.

June will be a busy month at KSOR. Happily, it's one in which our energies are committed to major programming ventures. And that's the way we prefer to spend our time.

Ronald Kramer
Director of Broadcast Activities

MARATHON UPDATE

The response has been fantastic!

At Press Time: 5:56 p.m., Sunday, May 16



754 listeners (35% renewals) had pledged

\$20,746

We have no doubt that by the time you receive this GUIDE we will have reached our \$35,000 goal.
THANK YOU for your faith in Public Radio!

Spring Marathon '82 has been a tremendous success in many ways. Not only have you, the people we serve, called with your pledges of support — and most welcome comments on our programming — but it has also highlighted the enthusiasm of the people who make KSOR work. Volunteers and professional staff alike have put forth a super-human effort to keep the Marathon going.

It is particularly gratifying to have received many new pledges from listeners in our new translator communities. Because of the mountainous terrain of KSOR's listening region, we have developed the largest public radio FM translator network in the United States, and more translators are in the planning stages. We welcome these new members to the Listeners Guild, and we appreciate knowing you enjoy receiving KSOR.

Twice each year, two weeks each Spring and each Fall, it is necessary to interrupt our regular programming and raise money to continue fine arts radio for southern Oregon and northern California. More than fund-raising, though, the activity of marathons creates a vital link between the station personnel and the listening audience. Your calls and your pledges let us know we're appreciated.

Behind the scenes, Marathon at the studios is often a form of organized bedlam; schedules change daily, paperwork must be completed, and totals kept current. Every call renews our energy, financially and spiritually, to keep going. Again, **Thank You.**

LIVE: The Oregon Shakespearean Festival

article by Cathy Noah



KSOR once again brings the magic of Shakespeare to the listening audience. For the fifth consecutive year, KSOR will broadcast opening night performances of the Oregon Shakespearean Festival live from the Elizabethan Theatre in Ashland. From the Festival's 42nd summer season, KSOR will air **Comedy of Errors** Tuesday, June 15, and two other plays, **Romeo and Juliet** and **Henry V.**, on June 22 and 29 respectively. All broadcasts will begin at 7:30 p.m.

KSOR first began broadcasting opening night performances regionally in 1978, and for the third year will air the plays to some 30 stations nationwide.

Comedy of Errors is one of Shakespeare's earliest plays. It's a wild tale of two sets of identical twins, one set born of slaves and the other of masters. Separated at birth, they are reunited after a madcap series of comedies of errors in which everyone is mistaken for everyone else.

Romeo and Juliet, the second play in the series, is one of the most famous love stories of all time. It has intrigued audiences for hundreds of years and still does today. The play is set in Verona, where two feuding families are brought to peace only after their two children have loved and died as sacrifices to their enmity.

Henry V, the best known and most popular of Shakespeare's chronicle plays, will conclude the series.

The three-hour broadcasts include pre-curtain and post-curtain shows featuring interviews with actors and production personnel, commentary on the play and

period music performed by Festival musicians.

One of the highlights of the broadcasts is "Stump the Experts," in which a panel is quizzed by the moderator using questions from listeners. This year's panel will include Edward Brubaker, professor of drama at Franklin & Marshall College and director of the Festival Institute of the Oregon Shakespearian Festival Association; Stanley Kahrl, professor of English at Ohio State University; and Stephen Booth, professor of English at the University of California, Berkeley. Several of the Festival's actors and directors also join the panel.

All broadcasts will be co-hosted by KSOR Program Director John Baxter and Peggy Rubin, Education Director for the OSFA. **LIVE: The Oregon Shakespearian Festival** is produced by KSOR Director of Broadcast Activities Ronald Kramer.

Funded in part with grants from
CHEVRON U.S.A.
and the
OREGON COMMITTEE FOR THE HUMANITIES
An affiliate of the National Endowment for the Humanities



EASTER IN JULY

by Jeanie Ganty

Pure white, bell-shaped flowers swaying in the gentle breezes blanket the coastal range and the sandy beaches just south of this peaceful, rural community each July.

Brookings-Harbor joins in the annual celebration of "Easter in July," held at the Ship-A-Shore Resort across the state line in California ten miles south of here. The annual event pays tribute to the Easter lily, a multi-million dollar industry.

The lily, from traditional white to the multi-colored, is a symbol of peace in many homes and religious establishments during Easter. The lily, however, blooms naturally in July.

Ninety percent of the lilies grown from San Francisco to Washington D.C. are produced on about 500 acres of land, according to Dr. A. N. Roberts of the Oregon Agriculture Experiment Station and an Oregon State University horticulture professor.

The lily bulb industry was born in 1919 when Louis Houghton



Carefully cultivated, lily bulbs like this Mother plant and new bulblets are the roots of a multi-million dollar industry in KSOR's newest translator community, Brookings-Harbor. (Photo by Jeannie Ganty)

arrived in Bandon, 81 miles north of Brookings, with a suitcase full of hybrid lily bulbs. They had been given to him by Dr. David Griffiths, a former co-worker with the U.S. Department of Agriculture.

As the bulbs multiplied and were divided and shared, Sidney Croft accepted extra bulbs from a neighbor against his better judgment. "My garden is for raising things to eat, not for raising flowers," he said.

Croft introduced the lilies to the Brookings-Harbor area in 1936 after a fire that raged through Bandon burned his home. While still living in Bandon, Croft had segregated two kinds of lilies and

later named the shorter of the two "Croft." The longer variety was sold to W. L. Crissey of Brookings who established it on the market as the "Estate."

Louis S. Houghton, Dr. David Griffiths and Sidney Croft are considered the founders of the Easter lily industry that is now the largest producer of horticulture income for Curry County, Oregon and Del Norte County, California.

Prior to World War II most commercial lilies were of Japanese origin, but after the bombing of Pearl Harbor, and the interest in lilies by Oregonians, the industry moved to America. The industry has steadily increased and flourished to its present state.

Croft sold some of his first lilies for 50 cents each. This year's going rate is \$100 for an 85-pound case. There are 100 to 250

bulbs in each case, depending on the size of the bulbs.

Lily bulbs require two years of field growth before they reach commercial size. They are planted as bulblets or immature bulbs in September or October, depending on the weather. They are harvested the following year at about the same time. The soil is tilled and fumigated. The bulbs are replanted and, after the second year, they are harvested for resale.

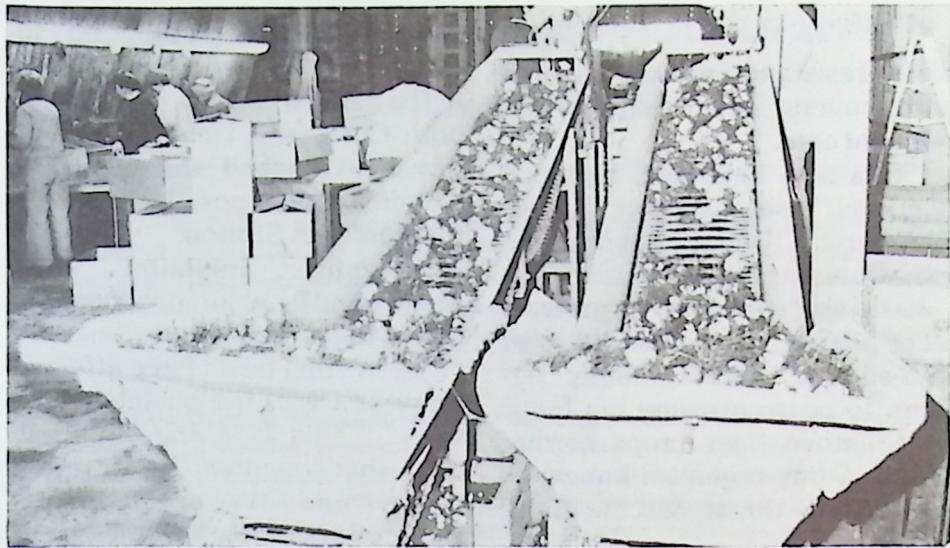
They are then treated, packed into crates, and kept in cold storage. As Easter nears, they are shipped to greenhouses all over the world where they are forced-grown in time for Easter.

The strain Nellie White is currently the most popular with commercial bulb growers because

Continued on page 10...



The "Creeper," a custom made machine, allows planters to lay on their stomachs while planting bulbs. The machine helps alleviate backaches caused by bending over during bulb planting. (Photo by Jeannie Ganty)



The first step in processing bulbs begins when they are dumped into these hoppers, which send them to workers for cleaning, weighing, sizing and packing. (Photo by Jeannie Ganty)

The Brookings-Harbor Community

Geographic circumstance has given the Brookings-Harbor area a temperate climate unique to the Oregon Coast, which as a whole is known for its mild winters and cool summers. Protected on the north by a stretch of coastline reaching into the Pacific, the dual communities are sheltered from northwesterly winds.

Residents of the area, along with thousands of tourists, know that the area's mild climate is just the beginning of a long list of regional appeals. From ocean fishing to mountain hiking, outdoor recreational activities are natural pursuits for area residents. Logging, commercial fishing and tourism, the region's three principal employers, all rely on the bounty and beauty of this spectacular, isolated area. Nestled comfortably between a rugged coastline and the steep mountains of the Coast Range, the area also enjoys the drama of narrow canyon waterfalls and the tranquility of more placid stretches of the Chetco, Winchuck and Pistol Rivers that come from the mountains to meet the sea.

The common Chamber of Commerce, Brookings-Harbor, counts the population of Brookings at about 3400 and that of Harbor, an adjacent, unincorporated community south of the Chetco, at about 3900. With all its rich resources, however, Brookings-Harbor suffers the same economic woes as the rest of Oregon, dependent on one or two primary industries. One local resource that can help to solve the problem, and that keeps community spirits high, is the sizable retired populace in Brookings-Harbor.

The twin towns are roughly halfway between Portland, 300 miles north, and San Francisco, slightly further south. While most would consider the area to be isolated, Brookings-Harbor residents would say that's fine with them. Despite the isolation and economic problems, there's no place they'd rather live.

This article was prepared from information supplied by Joseph Heitz, news editor of the Curry Coastal Pilot, and a good friend of KSOR. Joe's passion is discovering new steelhead fishing holes.

Funds for the Brookings-Harbor translator were raised by Julie Ross and Joan Heavey.

of its resistance to disease, and with buyers for its beauty and minimal care.

"This is a high-cost, high-risk business," says grower Robert Stanhurst. "We are about two jumps ahead of disaster."

Early in the 1950's growers were plagued with wilted lilies or "no-shows," causing many farmers to cease growing lily bulbs or to move their crops farther south. A tiny organism known as a nematode threatened the entire industry.

As a result, lily bulb growers, Curry County Extension Agent Ken Priest and the Oregon State University Experiment Station established the Pacific Bulb Grower's Association's Research Station at Harbor. Many researchers combined their efforts in developing controls for nematodes and other insects and

diseases plaguing the lily industry.

The industry was saved and both Curry and Del Norte counties have reaped the economic benefits made possible through the Research Station.

Presently, Stanhurst says, there are 10 major producers in the \$4 million industry.

"Escalating costs have affected every phase of the business," he says. "This is a specialty row crop that requires 10 different tractors and other special equipment for operation."

Farmers use four acres of land for each acre to be planted because rotating the crops with ground cover helps minimize disease problems. Land suitable for growing bulbs is selling for about \$10,000 an acre.

Jeannie Ganty is a south coast correspondent for the *Oregonian* and also for the *Del Norte Triplicate* in Crescent City. An accomplished photographer, she also does other freelance writing.



This portable mini-factory provides a place for workers in the fields to do preliminary cleaning of the bulbs; here they remove large clumps of earth and ready the plants for further processing. (Photo by Jeannie Ganty)



KSOR Wins Two Production Awards

by Allison Showalter

The results of the Public Broadcasting Awards for 1982 have been very rewarding for KSOR.

The weekly children's feature **Chatterbox**, produced in KSOR's studios, was honored as runner-up in the Other Special Interest programming category. The Chatterbox gang can't seem to lose; last year they received top honors for children's programming from the Corporation for Public Broadcasting. The Chatterbox gang currently consists of producer David Maltby, Traci Batchelder, Amy Pontius, Paul Martin, John Sain and other students and volunteers. Chatterbox is heard every Monday at 4:30 p.m. on KSOR.

LIVE: The Oregon Shakespearean Festival, produced by Ronald Kramer, Director of Broadcast Activities, was given national recognition with an Honorable Mention in the Spoken Arts category. The 1981 programs, which featured three opening night performances from the Festival's summer season, were funded in part by Pacific Northwest Bell. Kramer credits the energy of the station's professional staff in gaining the award and says, "We have always viewed KSOR as a 'cultural ambassador' able to 'export' our area's rich cultural resources to a national audience. We're particularly gratified to have this national recognition." This year's broadcasts from the Shakespearean Festival will include performances of "Comedy of Errors," "Romeo and Juliet," and "Henry V" on June 15, 22 and 29 respectively.

A total of 280 entries by 250 other CPB member stations were submitted to thirteen categories in the competition. KSOR's awards are the equivalent of second place in two of those categories.

Allison Showalter is a Communications student at SOSC. Allison helps KSOR in many ways, including doing a daily posting of the **Calendar of the Arts**.



Program Underwriters

For information about underwriting call Gina Ing at (503) 482-6302.

Chevron USA
Live: Shakespeare

A Company Called TRW
National Radio Theatre

Tetra-Med
Medical Transcription Service, Medford
New Dimensions

Tenneco
Houston Grand Opera

The Mark Antony Hotel
212 E. Main, Ashland
A Prairie Home Companion
(Ashland appearance)

Blue Star Gallery
10 Guanajuato Way, Ashland
New Dimensions

A Listener in Montague
A Prairie Home Companion
(Ashland appearance)

Beatrice Foods
Lyric Opera of Chicago

Amoco
Chicago Symphony

Cargill Incorporated
A Prairie Home Companion

Medford Steele and
Medford Blow Pipe
Special Projects

Oregon Committee for the Humanities, an affiliate of the National Endowment for the Humanities
Live: Shakespeare

Home at Last Records
23 South 2nd, Ashland
Rock Album Preview

Rare Earth
37 North Main, Ashland
410 East Main, Medford
211 S.W. G, Grants Pass
Jazz Album Preview

Exxon
New York Philharmonic

ARCO
Los Angeles Philharmonic

Grants Pass Community

Builds Band Shell

by Jack Duggan



Artist's rendition courtesy of RCC.

A new era in outdoor concert enjoyment for southern Oregon begins July 4 with the dedication of a community Band Shell on the campus of Rogue Community College. Tucked into the gently sloping hillside adjacent to the college's theatre building, the Band Shell offers a beautiful new setting for the Big Band concerts begun six years ago at Rogue.

In 1976, when RCC offered its first free performance of a program called "Recollections of the Big Band Era," the response was so overwhelming that the Rogue Building, the college's theatre site, could not accommodate the overflow crowd.

In 1977 the decision was made to offer Big Band concerts during the summer in a small grassy "bowl" centrally located on campus. Still the appreciative listeners

were too many for the limited space. Now a generous sloping hillside at the edge of the campus, and the acoustically-sited new Band Shell, can accommodate the growing audience.

Rogue's foremost music instructor, Jim Maffett, is the man behind the music that led to this cultural growth for the community. After 17 years as first trumpet with the Ashland City Band, Maffett saw the opportunity to offer the same kind of enjoyment to residents of Josephine County. Gathering together talented musicians from the community, he has trained and maintained an 18-member Big Band and a 45-member Concert Band. This group brings to life the renaissance of the Big Band music with a vibrancy that

will christen the new Band Shell with excellence.

Like that first program six years ago, the July Fourth dedication is titled "Recollections of the Big Band Era," and will feature Maffett's own arrangements of the popular tunes and theme songs from forty-five of history's big bands in medley and vignette form. The group will also perform a program of full arrangements and will welcome soloist Lee "Wild" Cathcart.

The backdrop for the July Fourth dedication will be the annual fireworks at the Josephine County Fairgrounds, which the audience will be able to see over the top of the Band Shell. As Maffett's horn hits a clean, crisp, high note, fireworks sparkling in the night sky, citizens of the community will enjoy a festive air in celebrating their new asset.

The Band Shell is the realization of a community fund-raising drive led by the RCC Foundation, a private, non-profit corporation organized to benefit Rogue Community College and its community. The group began its fund-raising activities January 23 of this year with a goal of raising \$35,000 by March 1. At the initial fund-raising breakfast, attended by 125 community leaders, 15 "teams" pledged

themselves to raise \$42,332 for the project.

Community support and a creative approach combined to make the Band Shell a reality. Boosted by a \$5000 contribution from Environmental Container Systems, the fund-raising events included a pancake breakfast hosted by Dr. Any Jensen, Team Coordinator; an auto swap meet organized by members of a college business class; a garage sale sponsored by the RCC Women's Association; and a Radio-a-Thon aired over Grants Pass station KAJO.

Emigh Construction of Grants Pass is building the structure with materials donated by local mills Four-Ply, Spalding & Sons, and Rough and Ready. Funds in excess of the original \$35,000 were dedicated to landscaping, improved lighting and a better sound system. In addition to the excellent band concerts presented at the college each summer, the Band Shell will be used for plays, films, dance programs, informational presentations, and other kinds of musical performances.

Jack Duggan is an Assistant Editor of the GUIDE and a lover of Big Band music. An alumnus of RCC, Jack attended the first Big Band concert held at the college.

RCC Band Shell Dedication

July 4, 1982 — 8 p.m.

Program includes:

Vignettes and Medleys from the Repertoires of:

Les Brown	Jan Garber	Kay Kaiser
Glen Miller	Artie Shaw	Count Basie
Stan Kenton	Henry Busse	Jimmy Dorsey
Woody Herman	Tommy Dorsey	and more...

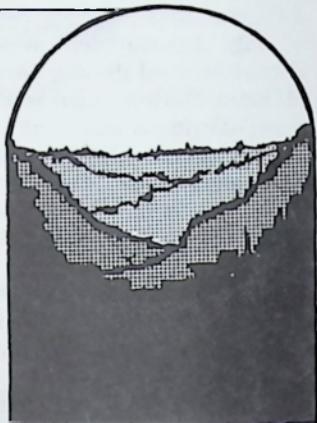
plus full arrangements and soloist Lee "Wild" Cathcart

SUMMER CONCERTS — Every Tuesday, 8 p.m.

July 13 -- August 17

14th ANNUAL UVAA
ARTS
FESTIVAL

JUNE 26 & 27



by Jim Parker

It's festival time in Roseburg.

On the weekend of June 26 and 27 more than 70 artists and craftsmen will transform Roseburg City Park into a living, breathing arts festival complete with actors, dancers and musicians.

This is the 14th year for the Annual Umpqua Valley Arts Festival and the Umpqua Valley Arts Association has been working since early spring to make this year's event something special.

Entries were accepted through April 9, then carefully scrutinized over a period of two weeks, until the right mix of folk and fine arts was selected for exhibit and sale.

Twenty-five new artists will be showcased, along with scores of returning artists from the last festival. These artists represent the entire southern Oregon region—from Eugene to Klamath Falls.

Each artist will have a booth 8-by-12 feet to display his wares.

The festival begins 10 a.m. Saturday and continues until 8 p.m. Sunday. The festival opens at 11 a.m. each day and runs until 6 p.m.

Throughout the festival entertainment will be provided on the Arts Association stage. The stage will be set up outside the

Arts Center to allow more room for the many performing artists and groups scheduled for the festival.

Performances include belly dancing, chamber music, bluegrass, children's theatre, magicians, singers and more.

For the first time in the history of the festival, food will be available at booths manned by various non-profit organizations.

The Umpqua Valley Arts Center covers 1,200 square feet and is the only private art gallery in Douglas County. The center has been the home of monthly arts exhibits since 1975.

Tina Benedict Daily is chairman of this year's festival. She is assisted by Jennifer Black, children's arts; Keith Rafferty, performing arts; and Karen Worden, publicity.



Assistant GUIDE Editor Jim Parker prepared this article using information furnished by Doug Beauchamp of the Umpqua Valley Arts Association.



Anne

How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

Send your contribution now!

- Composer/one year \$_____
- Conductor/one year \$40
- Principle/one year \$30
- Regular/one year \$20
- Student/Senior/one year \$15

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6-82

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Expires _____

Make checks payable to:

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1250 Siskiyou Blvd.
Ashland, OR 97520

You and the Night and the Ashland City Band

by Betty Huck

My two favorite summer things are ice cream socials with real homemade ice cream and outdoor band concerts. I don't know if you can find homemade ice cream at ice cream socials anymore. I don't know if you can even find an ice cream social. But you can still find an authentic outdoor band concert. The Ashland City Band, under the direction of Raoul Maddox, performs Thursdays at 7:30 p.m. at the band shell in Lithia Park. The concerts begin June 24 and continue through August 12. And there's a concert July 4 in the afternoon.

If you're in the neighborhood you can bring a picnic and see and hear the concerts in person. But if you can't make it, don't worry. You can hear the music on KSOR, live.

Dennis Sherwood has been hosting these live broadcasts since their begin-

ning. Sherwood says that the thing he does best on radio is "ad lib," and that's one of the reasons he enjoys doing these broadcasts. He likes the atmosphere and watching the people. He's hooked.

Most of the band members are hooked too. Dropouts are rare. On occasion there's a spot to fill. Auditions are tough. "They play a piece they know," says Maddox. "They have to know all the scales and be good sight readers. They play almost every concert by sight."

Some musicians choose to live in Ashland because of the city band. "We have one couple," says Maddox, "who moved here from Florida after researching many areas."

Every year the band concert audiences continue to grow. Some people come to hear the band because they've heard the live broadcasts on KSOR. They arrive in



KSOR Photo

Lithia Park for the first time, awed by the beautiful setting and, says Maddox, "They say, 'Wow! I finally got here!' Others in the radio audience write "fan letters". Maddox says he's gotten letters from as far away as Roseburg.

Maddox plans the music for a concert about two weeks in advance. Between seasons, when he hears new music as band director at Ashland High School, he makes mental notes of compositions that might fit well into the city band's repertoire. That repertoire has become so extensive that, as Maddox says, "Hardly anything has been repeated in the past five years." Music written specifically for band has become more plentiful these days. "The arrangements are more competent," says Maddox. "Although often the old music is better." So the concerts also include older orchestral music scored for band.

The first concert will feature light "pops" music to give the band members a chance to get back into shape for the more complicated stuff to come later in the season.

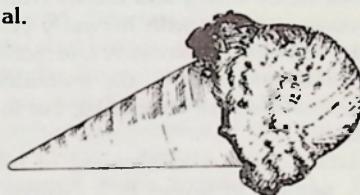
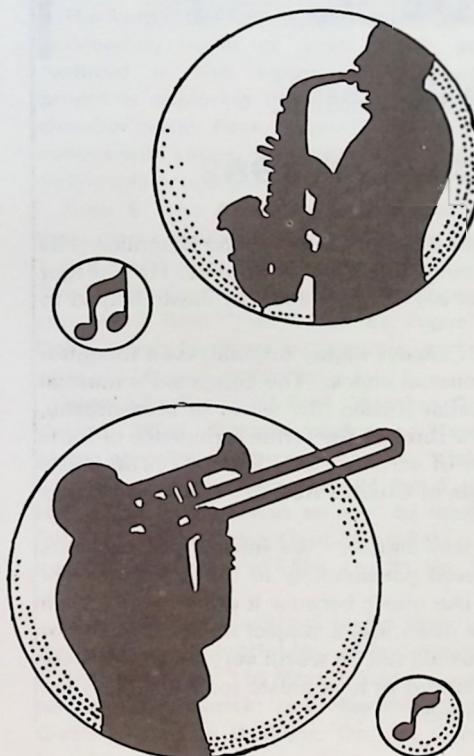


KSOR Photo

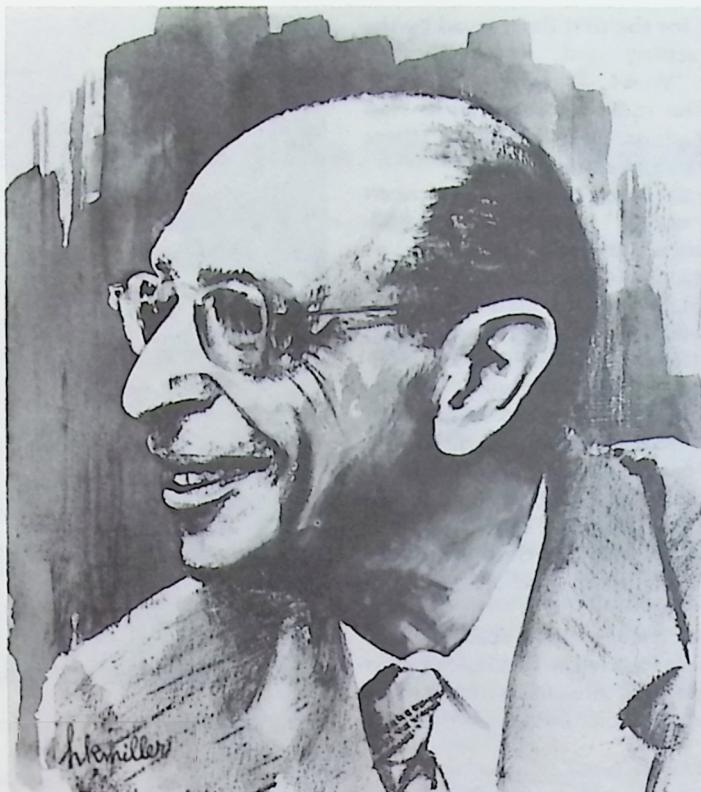
The old favorite Sousa marches will still be around and the new Ashland City Band Banner will be on display this year for the first time. The money to buy it came from contributions from the community.

My favorite band story comes from the July 2, 1965 issue of the Ashland Daily Tidings: "A young Ashland couple got so entranced with the polka-type music that they got up and danced down the hillside and around the bandshell. The young couple disappeared behind the bandshell, then came out the other side and danced on down the park and up the hill toward the Shakespearean theatre."

Probably on their way to an ice cream social.



Betty Huck is an irregular contributor to the **Guide**. She lives in Ashland, where she says she is still waiting to be discovered. Betty also hosts **Friday Night Jazz** on KSOR.



IGOR STRAVINSKY

June 17, 1882 — June 17, 1982

His teacher was Rimsky-Korsakov. His friends included Debussy and Diaghilev. His influence on younger musicians, Elliott Carter among them, was enormous. He was Igor Stravinsky -- the most remarkable composer of his age. Indeed, his music helped to create his age -- and ours.

The wonder of Stravinsky's music is that it is always highly original, even though it borrows freely forms and motifs from many musical styles. The composer's musical development began with his early years in Czarist Russia (the world of Mussorgsky, Rimsky-Korsakov, Glazunov and Scriabin), grew through the fertile turbulence of Paris after 1910, and went to the boundless spaces of serialism and beyond. The music changed as the man developed, but in the words of Charles Rosen, "It was all always Stravinsky."

Stravinsky's own assessment of his output was simple: "We have a duty towards music, namely to invent it." Stravinsky believed passionately in the importance of valuing music for its own sake. "Most people like music because it gives them certain emotions, such as joy, grief, sadness, an image of nature, a subject for daydreams, or better still, oblivion from everyday life. Music would not be worth very much if it were reduced to such an end. When people have learned to love music for itself, their enjoyment will be of a far higher and more potent order."



Programs in June on KSOR 90.1 FM

(* by a name indicates a composer's birthday)

SUNDAY SUNDAY SUNDAY SUNI

7 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition." Sunday A.M. features **Rewiring Your World**, heard at 8:30.

9:30 am Saint Paul Sunday Morning

The Saint Paul Chamber Orchestra and an outstanding roster of guest artists are featured in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations with series host and conductor Bill McGloughlin, and guests.

June 6 The American Brass performs three pieces by Maurer; Ewald's Quintet No. 1 in B Flat Major; Foster's Selections from "The Soical Orchestra"; Bach's Contrapunctus No. 1 from "The Art of the Fugue"; Dahl's Music for Brass Instruments, and a suite of 17th century dances.

June 13 The Saint Paul Chamber Orchestra Wind Quintet performs "Troy pieces en quintette" by des Landres; "Klein Kammermusic for Winds," Op. 24, No. 2, by Hindemith; "Cinq pieces en trio" by Ibert; Suite for Wind Quintet, Op. 57 by LeFebvre; and "Blaserquintett" in E Flat, Op. 88, No. 2, by Reicha.

June 20 The Cleveland String Quartet performs String Quartet No. 19 in C Major, K. 465 ("Dissonant") by Mozart; String Quartet No. 3 by Bartok; and Haydn's String Quartet No. 5 in D Major, Op. 64, ("The Lark").

June 27 The Musicians of Swanne Alley perform music from 15th and 16th century Italy, Austria, and Flanders. Included are lute duets by John Johnson and selections from Thomas Morley's "Book of Consort Lessons."

11 am The Sunday Show A weekly five-hour program devoted to all aspects of the arts. The unique and eclectic format includes art news, criticism, commentary, interviews, documentaries, events and performances, often transmitted live from locations across the country and around the world.

June 6 The early music ensemble Musica Da Camera in recital from New Orleans; coverage of performing arts events around the country organized by the Nuclear Arts Alliance; listeners attend a special concert at the renowned "De Stijl" exhibit of Dutch art; and guitarist Frank Zappa tells of the influence of composer Edgar Varese.

June 13 "The Rite of Spring," performed by the Berlin Radio Symphony Orchestra, celebrates the centenary of Stravinsky's birth, and musicologist Alexander Silbiger offers an unusual presentation of the "Pulcinella" suite. Pianist Richard Goode performs Beethoven's Piano Sonata No. 4. Steve Reich's Variations for Winds, Strings, and Keyboards is performed by the Stuttgart Radio Symphony.

June 20 Performances from the Naumberg competition for chamber ensembles; and music by George Frederic Handel, Vivaldi, and Tartini, performed by the Han-

del Festival Orchestra at the Kennedy Center in Washington, D.C.

June 27 Music from the 13th Inter-American Music Festival is performed by the Symphony Orchestra of Venezuela; pianist Richard Goode performs Beethoven's Piano Sonatas No. 18 and No. 31.

4 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

June 6 BARTOK: Violin Concerto No. 2

June 13 RHEINBERGER: Concerto in G Minor for Organ and Orchestra

June 20 BOCCHERINI: Guitar Quintet No. 9 in C

June 27 WIENIAWSKI: Violin Concerto No. 2 in D Minor, Op. 22

6:30 pm All Things Considered

The weekend version of the daily news magazine.

7:30 pm The Chicago Symphony

In his 13th year as Music Director, Sir Georg Solti leads the Chicago Symphony Orchestra in a series of broadcast concerts. Made possible in part by a grant from Amoco.

June 6 James Levine conducts the Chicago Symphony in a special presentation of Haydn's Oratorio, "The Seasons" (Die Jahreszeiten). The complete performance features Judith Blegen, soprano; Philip Creech, tenor; Donald Gramm, bass-baritone; and the Chicago Symphony Chorus. This program will extend ap-

proximately 40 minutes beyond normal broadcast times.

June 13 Guest conductor Christoph von Dohnanyi welcomes the Chicago Symphony String Quartet in a world premier performance of Wolfgang Rihm's Tutuguri II. Also included in the program are Schoenberg's Concerto for String Quartet and Orchestra, and Schumann's Symphony No. 2 in C, Op. 61.

June 20 Conductor Leonard Slatkin welcomes violinist Josef Suk in a performance of Sibelius' The Swan of Tuonela and Symphony No. 6 in D Minor, Op. 104. Also included are Martino's Violin Concerto No. 2 and Respighi's Feste Romane.

June 27 Sir Georg Solti conducts, with Samuel Maghad, Chicago Symphony Co-Concertmaster, featured on violin, in a performance of works by Mozart, Bruch and Beethoven.

9:30 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form audio romp through words, sounds, music and poetry.

Note: Due to the unusual length of the June 6 Chicago Symphony performance, regular programming will be delayed by about 40 minutes.

10 pm Weekend Jazz

Everything — swing, straight-ahead, free bepop — you name it. Your Sunday night host is Zachari Brown.

2 am Sign-Off



NATIONAL ORCHESTRA WEEK
June 13-19, 1982



**Calling All
Music Lovers**

KSOR commends our listening area orchestras:

The Rogue Valley Symphony
Yair Strauss, Conductor

The South Coast Sinfonietta
Gary McLaughlin, Conductor



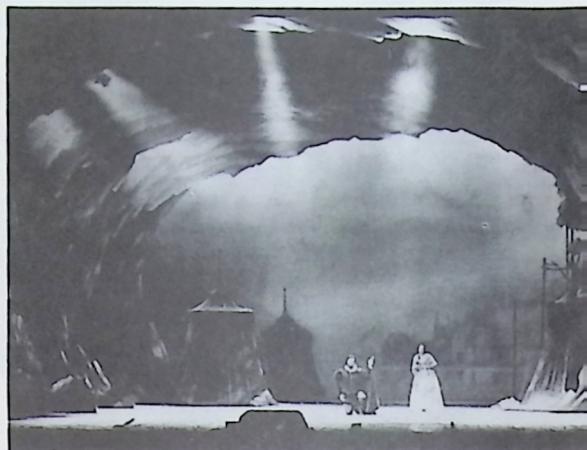
The American Symphony Orchestra League, service organization to the nation's 1,500 orchestras, is offering a unique discography to help commemorate National Orchestra Week, the first event of its kind to be held June 13-19, 1982. The discography illustrates the incredible range and scope of America's orchestras. And, as an exclusive to Public Radio listeners, the American Symphony Orchestra League will include in its discography mailing an attractive full-color poster chosen to commemorate National Orchestra Week. It's an offer any serious music lover cannot afford to miss.

For this unique offer,
please send \$1.00
covering the costs of
postage and handling to:
Discography/Poster offer
American Symphony
Orchestra League
P.O. Box 669
Vienna, Virginia 22180

Sunday

- 7:00 Ante Meridian**
9:30 St. Paul Sunday Morning
11:00 Sunday Show
4:00 Siskiyou Music Hall
6:30 All Things Considered
7:30 Chicago Symphony
9:30 Ken Nordine's Word Jazz
10:00 Weekend Jazz

Programs and Spe



Broadcasts of the Houston Grand Opera begin on 12 with the American premiere of a new critical edition of Rossini's *DONNA DEL LAGO* from the 1981-82 season. Rockwell Blake as Hubert and Frederica von Stade as Elena are seen here in Act II, Scene I of the performance.

Monday

- 6:00 Morning Edition**
7:00 Ante Meridian
9:45 European Profiles
10:00 First Concert
12:00 KSOR News
2:00 International Concert Hall
4:00 NPR Journal
4:30 Chatterbox
5:00 All Things Considered
6:30 Siskiyou Music Hall
9:00 Lord Peter Wimsey
9:30 Sherlock Holmes
10:00 The Blues

Tuesday

- 6:00 Morning Edition**
7:00 Ante Meridian
9:45 900 Seconds
10:00 First Concert
12:00 KSOR News
2:00 Chicago Symphony
4:00 NPR Journal
4:30 Spider's Web
5:00 All Things Considered
6:30 Siskiyou Music Hall
**8:00 June 15, 22 & 29
Shakespeare, LIVE**
9:00 Midnight
9:30 Nightfall
10:00 Rock Album Preview
10:45 FM Rock

Wednesday

- 6:00 Morning Edition**
7:00 Ante Meridian
9:45 BBC News
10:00 First Concert
12:00 KSOR News
2:00 St. Louis
4:00 Children's Theatre
4:30 Spider's Web
5:00 All Things Considered
6:30 Siskiyou Music Hall
9:00 Vintage
9:30 Talk Shows
10:00 FM Rock

Specials at a Glance

International Concert Hall returns to KSOR beginning Monday, June 7, at 2 p.m.; the program features full symphonic performances from concert halls around the world.

Live Performances from the **Oregon Shakespearean Festival** are heard on KSOR June 15, 22 & 29. For a synopsis of the plays, see pages 5 & 6.

The popular **Ashland City Band Concerts** return for another season of live broadcasts beginning Thursday, June 24. Dennis Sherwood is your host.

A special broadcast of the **Holly Near Concert**, recorded in Medford last March, will be heard Wednesday, June 9, at 9 p.m.

Saturday

- 7:00 **Ante Meridian**
10:00 **Jazz Revisited**
10:30 **Micrologus**
11:00 **Lyric Opera of Chicago
Houston Grand Opera**
2:00 **Studs Terkel
Almanac**
3:00 **Communique**
3:30 **Music Hall Debut**
4:00 **Siskiyou Music Hall**
6:30 **All Things Considered**
7:30 **Pickings**
8:00 **Prairie Home
Companion**
10:00 **Jazz Alive**

Thursday

- 6:00 **Morning Edition**
7:00 **Ante Meridian**
9:45 **Veneration Gap**
10:00 **First Concert**
12:00 **KSOR News**
2:00 **L.A. Philharmonic**
4:00 **New Dimensions**
5:00 **All Things Considered**
6:30 **Siskiyou Music Hall**
7:30 **Ashland City Band**
9:00 **National Radio Theatre**
10:00 **FM Rock**

Friday

- 6:00 **Morning Edition**
7:00 **Ante Meridian**
9:45 **BBC World Report**
10:00 **First Concert**
12:00 **KSOR News**
2:00 **San Francisco
Symphony**
4:00 **Marian McPartland's
Piano Jazz**
5:00 **All Things Considered**
6:30 **Siskiyou Music Hall**
8:00 **New York
Philharmonic**
10:00 **Jazz Album Preview**
10:45 **Weekend Jazz**

MONDAY MONDAY MONDAY

6 am Morning Edition

Just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up, and gets you informed.

7 am Anto Meridian

Your Monday host is Tom Olbrich.

9:45 am European Profiles

10 am - 2 pm First Concert

Your host is John Baxter.

June 7 J. S. BACH: Sonata No. 3 in E for Violin and Harpsichord

June 14 KHACHATURIAN: Spartacus

June 21 OFFENBACH: Gaite Pariesienne

June 28 MOZART: Trio in E flat, K. 498

12n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

2 pm International Concert Hall

Internationally celebrated conductors direct full symphonic performances recorded in concert halls around the world.

June 7 The "Franz Liszt" Chamber Orchestra and first violinist Janos Rolla perform Concerto Grosso in D Major, Op. 6, No. 4 by Corelli; J. S. Bach's Brandenburg Concerto No. 3; Serenade for Strings, Op. 22, by Dvorak; and Vivaldi's Concerto No. 9 for bassoon and strings, with soloist Gabor Janota.

June 14 American Music Festival (I) Richard Bales conducts the National Gallery Orchestra in his own arrangements of "Music of the American Revolution" and "Three Songs of Early America." Also featured are "The Battle of Trenton," by James Hewitt; and Wayne Barlow's "Images" and "Sinfonia da Camera."

June 21 American Music Festival (II) Violinist Mary Findley and pianist Alan Mandel perform Variations and Capriccio by Norman Dello Joio; Dane Rudhyar's "Poem"; "Three Biblical Masks" by Miriam Gideon; "from and to, with" by Richard Felciano; and Sonata in A Minor, Op. 34, by Amy Beach.

Juno 28 American Music Festival (III)

Richard Bales conducts the National Gallery Orchestra in a performance that includes "612" for piano and chamber orchestra by Frederick Koch.

4 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

4:30 pm Chatterbox

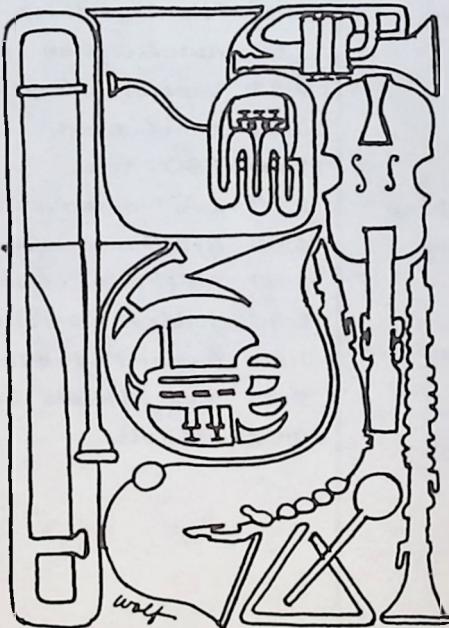
Stories ~~To Be Announced~~, songs and drama for children and adults. Produced and directed by David Maltby. Chatterbox Gang includes John Sain, Trocadero, tchelder, Ray Banns, and Ben and Eileen Dover.

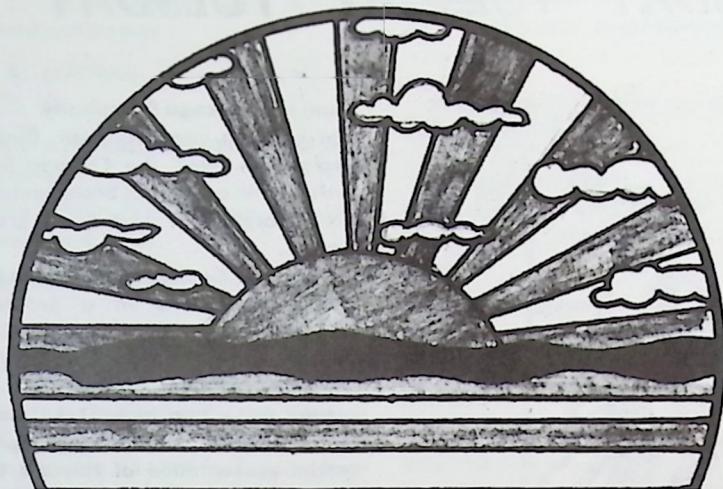
5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

June 7 VILLA-LOBOS: Suite Populaire Bresilienne





G. Wolf

June 14 HAYDN: Double Concerto in F
June 21 MOZART: Serenade No. 10 in B-flat, K. 361 ("Gran Partita")
June 28 TITELOUZE: Four Hymns

9 pm Lord Peter Wimsey

The adventures of novelist Dorothy L. Sayer's dapper detective are featured in serialized dramatizations.

June 7 "Clouds of Witness" Part 4 of 8 — "Mary Quite Contrary" — While Lord Peter dines at the "Socialist Club," his sister, Lady Mary Wimsey, is with Inspector Parker confessing to the murder of her former fiance, Denis Cathcart.

June 14 "Clouds of Witness" Part 5 of 8 — "The Morning After" — Lord Peter learns that his assailant might have been his brother-in-law!

June 21 "Clouds of Witness" Part 6 of 8 — "In a Fog" — After a nasty close call in "Peter's Pot," a bog in the moor, Lord Peter and his manservant Bunter become the most unwelcome guests of the Grimethorpes.

June 28 "Clouds of Witness" Part 7 of 8 — "The Barometer Falls" — The due process of law unfolds and the Duke of Denver is put on trial in the House of Lords for the murder of Captain Denis Cathcart.

9:30 pm The Adventures of Sherlock Holmes A serialized collection of Sir Arthur Conan Doyle's stories about the legendary sleuth Sherlock Holmes.

June 7 "The Devil's Foot" — Holmes investigates the disturbing death of Mr. Mortimer Tregennis' sister -- and the resulting dementia of the man's two remaining siblings.

June 14 "The Sussex Vampire" — The Peruvian wife of an old friend of Watson has been found sinking her teeth into the neck of her baby son. "What do we know about vampires?" Holmes demands of his trusted partner.

June 21 "The Red Circle" — After the mysterious abduction and release of Mrs. Warren's husband, Holmes decides to find out more about the strange lodger in the Warren home.

June 28 "The Lion's Mane" — A science master staggers up from the beach, cries out and dies -- leading Holmes to suspect the victim's fellow teacher and rival for the affections of a local beauty.

10 pm The Blues

John Gaffey is your Monday night host.

2 pm Sign-Off

TUESDAY TUESDAY TUESDAY



6 am Morning Edition

7 am Ante Meridian

Howard LaMere is your host Tuesday through Friday.

9:45 am 900 Seconds

A public affairs program produced by KSOR.

10 am - 2 pm First Concert

June 1 CASADESUS: Piano Sonata No. 4, Op. 56

***June 8** SCHUMANN: Symphony No. 2 in C, Op. 61

***June 15** GRIEG: String Quartet in D Minor, Op. 56

June 22 DVORAK: Trio in F Minor, Op. 65

June 29 PISENDEL: Violin Concerto in G Minor

12n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

2 pm The Chicago Symphony

In his 13th year as Music Director, Sir Georg Solti leads the Chicago Symphony Orchestra in a series of broadcast concerts. Made possible in part by a grant from Amoco.

June 1 Sir Georg Solti conducts the Chicago Symphony in a program that features two works: Concerto for Orchestra by Bartok; and Symphony No. 14 in E Flat (Romantic), by Bruckner.

June 8 — Begins at 1:15 pm James Levine conducts the Chicago Symphony in a special presentation of Haydn's Oratorio, "The Seasons" (Die Jahreszeiten). The complete performance features Judith Blegen, soprano; Philip Creech, tenor; Donald Gramm, bass-baritone; and the Chicago Symphony Chorus.

June 15 Guest conductor Christoph von Dohnanyi welcomes the Chicago Symphony String Quartet in a world premier performance of Wolfgang Rihm's Tutuguri II. Also included in the program are Schoenberg's Concerto for String Quartet and Orchestra, and Schumann's Symphony No. 2 in C, Op. 61.

June 22 Conductor Leonard Slatkin welcomes violinist Josef Suk in a performance of Sibelius' The Swan of Tuonela and Symphony No. 6 in D Minor, Op. 104. Also included are Martino's Violin Concerto No. 2 and Respighi's Feste Romane.

June 29 Sir Georg Solti conducts, with Samuel Magad, Chicago Symphony Co-Concertmaster, featured on violin. A performance of works by Mozart, Bruch and Beethoven.

4 pm NPR Journal

4:30 pm Spider's Web

Stories of adventure for children and adults.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

June 1 SOLER: Quintet No. 1 in C for Harpsichord and Strings

June 8 DVORAK: Cello Concerto in B Minor, Op. 104

June 15 KALKBRENNER: Effusio Musica Grande Fantasie

June 22 PROKOFIEV: Suite from the Ballet Romeo and Juliet

June 29 SAINT-SAENS: Suite Algerienne

8 pm Special — Shakespeare, Live

KSOR broadcasts opening night performances from Ashland of the Oregon Shakespearean Festival. These broadcasts are made possible, in part, by funding from **Chevron USA** and the **Oregon Committee for the Humanities**.

June 15 Comedy of Errors

June 22 Romeo and Juliet

June 29 King Henry V

9 pm Midnight

Midnight is a series of original mystery dramas written for radio.

June 1 Mitosis

June 8 My Cup Runneth Over

June 15 Dead Shot for a Dead Man

June 22 The Vine

June 29 The Second Sunday in May

9:30 pm Nightfall

A series from the CBC of original and adapted half-hour stereo dramas focussing on tales of horror, suspense and the supernatural.

June 1 In the Eye of the Beholder by Burke Campbell.

June 8 The Debt — A group of young college men set out one night to initiate a new boy into their fraternity with terrifying results.

June 15 From My Appointed Place Below — Even in death an ancient Scottish lord holds a frightening power over his subjects. Based on a story by Sir Walter Scott.

June 22 The Old Post Road — A car crash on a rural road leads to a bewildering series of occurrences.

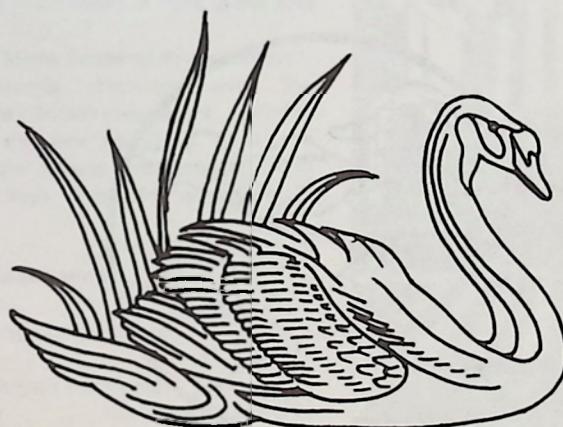
June 29 Harris and the Mare — Bart Neilson, a conscientious objector in the First World War, discovers that his faith in his neighbors is far from reciprocal.

10 pm Rock Album Preview

The recording is supplied by **Home At Last Records**, Ashland.

10:45 pm FM Rock

2 am Sign-Off



G. Wolf

WEDNESDAY WEDNESDAY WEDNESDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC Newsreel

10 am - 2 pm First Concert

***June 2** ELGAR: Cello Concerto in E Minor, Op. 85

***June 9** NIELSEN: Symphony No. 5, Op. 50

June 16 MOZART: Clarinet Concerto, K. 622

***June 23** REINECKE: Sonata in E Minor for Flute and Piano, Op. 167

June 30 HONEGGER: Concerto da Camera

12 n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

2 pm Saint Louis Symphony Orchestra

Under the direction of Leonard Slatkin, the Saint Louis Symphony Orchestra presents a broadcast series of 26 concerts. Intermissions feature conversations with guest conductors and soloist(s).

June 2 Guest conductor Christopher Keene conducts ballet music from "Otello" by Giuseppe Verdi; "Fantasia para un Gentilhombre" by Joaquin Rodrigo with guitarist Narciso Yepes; and Symphony in F-sharp Major by Erich Wolfgang Korngold.

June 9 Gerhardt Zimmerman conducts Mozart's Symphony No. 32 in G Major, K. 318; Tchaikovsky's Concerto No. 2 in G Major for Piano and Orchestra, Op. 44; and "Symphonia domestica," Op. 53 by Richard Strauss. Pianist Bella Davidovich and oboist Peter Bowman are featured.

June 16 Leonard Slatkin conducts Concerto for Two String Orchestras, Pianoforte and Timpani by Bohuslav Martinu; "Ellens zweiter Gesang," D. 838, by Franz Schubert/Johannes Brahms; Mozart's concert aria "Ah, io previdi," K. 272; and "Peacocks" and Variations on a Hungarian Folksong ("Peacock Variations"), both by Zoltan Kodaly. Soprano Lucia Popp is featured with the Saint Louis Symphony Choir under the direction of Thomas Peck.

June 23 Garcia Navarro conducts Bach's Concerto No. 2 in E Major for Violin and Orchestra, BWV 1042; Alban Berg's Concerto for Violin and Orchestra; and Manuel de Falla's "The Three-Cornered Hat" (complete). Featured are violinist Henryk Szeryng and mezzo-soprano Karen Brunsson.

June 30 Gerhardt Zimmerman conducts Capriccio for Piano and Orchestra by Leos Janacek; Mozart's Concerto No. 15 in B-flat Major for Piano and Orchestra, K. 450; and Carl Nielsen's Symphony No. 2, "The Four Temperaments," Op. 16. Pianist Rudolf Firkusny is the featured soloist.



G. Wolf

4 pm Children's Radio Theatre

An award-winning radio series for children and their families. This 13-part series includes spritely adaptations of classic folk tales and engaging social topics written by children.

June 2 "The Nightingale, Part 2" Will the courtiers find the beautiful nightingale or will Penelope Von Pork convince them that she is the magical bird? Will the Emperor learn to love? Tune in to the conclusion of "The Nightingale," recorded live at the Smithsonian Institution in Washington, D.C. (by Sophy Burnham)

June 9 "Big Anthony and Helga" Two enchanting stories by the acclaimed children's author Tomie de Paola. In "Big Anthony and the Magic Ring," our hero sets off to town with a ring that transforms him into a handsome gentleman. He soon learns the value of being himself. Helga, in "Helga's Dowry: A Troll Love Story," ventures into the world of people to earn a dowry so she can marry her beloved, Lars. With determination and intelligence, she conquers all.

June 16 "Tales of Bre'r Rabbit" An original adaptation of the classic stories. Bre'r Rabbit and his friends are constantly scheming and plotting to trick their mortal enemies, Bre'r Wolf and Bre'r Fox. Episodes include "Bre'r Fox Shingles His Roof," "Little Mr. Cricket," "Old Hardshell," and "Wahoo!" (by Duane T. Bowers)

June 23 "Children's Playhouse 10" Thought-provoking glimpses into the world of tomorrow. Young playwrights, aged 10 to 14, present their views of "Life in the 21st Century."

June 30 "More Tales of Bre'r Rabbit" More backwoods chicanery with the traditional Bre'r Rabbit characters. Includes "Trouble in the Fox Family," "Agin' the Law," "Loungin' Round and Sufferin'," and "Bre'r Wolf Says Grace." (by Duane T. Bowers)

4:30 pm Spider's Web

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

June 2 RIMSKY-KORSAKOV:
Sheherazade, Op. 26

Juno 9 BEACH: Piano Quintet in F-sharp Minor, Op. 67

Juno 16 MOZART: Piano Concerto No. 20 in D Minor, K. 466

Juno 23 SCHUBERT: String Quartet No. 1, D. 18

Juno 30 HANDEL: Water Music

9 pm July 9 - SPECIAL - Holly Noar Concert Recorded live at Medford High School March 21; produced at KSOR by Sue Dimin. (pre-empts **Vintage Radio** and **Talk Story.**)

9 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best — and worst — of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular, means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10 pm FM Rock

2 am Sign-Off



THURSDAY THURSDAY THURSDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am Veneration Gap

Senior Citizen's news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10 am - 2 pm First Concert

June 3 BEETHOVEN: Symphony No. 7 in A, Op. 92

June 10 MAHLER: Symphony No. 8 (Symphony of a Thousand)

***June 17 STRAVINSKY:** Pulcinella

June 24 J. S. BACH: Concerto for Flute, Violin, Harpsichord and Strings

12 n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

2 pm The Los Angeles Philharmonic

The Los Angeles Philharmonic, under the direction of Carlo Maria Giulini, is heard in



The incomparable Jean-Pierre Rampal is featured with the Los Angeles Philharmonic June 3 at 2 p.m.

its 1981 broadcast season. Intermissions feature a variety of historical recordings as well as interviews.

June 3 Conductor Myung-Whun Chung welcomes flutist Jean-Pierre Rampal in a performance of Nielsen's Flute Concerto, Flute Concerto in D, by C.P.E. Bach, Stravinsky's Concerto in D, and Haydn's Symphony No. 44.

June 10 Cho-Liang Lin is featured violinist, with Myung-Whun Chung conducting, in a performance of Bartok's Divertimento, Eight Instrumental Miniatures by Stravinsky, Mendelssohn's Violin Concerto, and Mozart's Symphony No. 28, K. 200.

June 17 Director Carlo Maria Giulini conducts for a very special operatic event, a presentation of Verdi's "Falstaff."

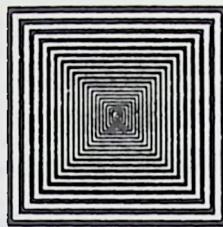
June 24 Carlo Maria Giulini conducts at the Hollywood Bowl, featuring Lynn Harrel on cello. The program includes Mozart's Eine Kleine Nachtmusik, Dvorak's Cello Concerto, Op. 104, and Pictures at an Exhibition, by Mussorgsky.

4 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts, and the humanities. Funded in part by grants from Tetra-Med, Medical Transcription Service, Medford, and Blue Star Gallery, Ashland.

June 3 Ways to Well Being Jeanne Segal, psychotherapist and author of "Feeling Great," tells how her life as mother and housewife transformed to a much deeper level of personal awareness and health. In the process she describes techniques that each of us can adapt to our own use.

June 10 Revering Our Earth Prem Das, founder/director of the Mishakai Center for the Study of Shamanism, and Richard Romero, born and raised in the Native American Church and "Road Man" from the Taos Pueblo in New Mexico, look beyond traditional ideas of religions to the source of religious consciousness. Understanding



new dimensions radio.

KSOR

Thursdays at 4 p.m.

Local presentation made possible by Tetra-Med, Medical Transcription Service, Medford, and by Blue Star Gallery, Ashland.

our connection and relationship to our Mother Earth and Father Creator provides a context from which an abundance of heartfelt insights emerge to aid us as we walk the planet.

June 17 Step Into the Light Patricia Sun opens the doors of our personal perception. Sun has emerged among the vanguard of those who are revealing the light at the end of the long, dark human tunnel which each of us travels in our own way. Patricia shares how we can lift the self-created blindfold to better see what is taking place, both inwardly and outwardly.

June 24 Non-Violence in a Violent World Terry Dobson, Aikido master, onetime bouncer, ex-Marine and author of "Giving in to Get Your Way" and "Safe and Alive," gives us some non-violent methods to meet the threat of violence in daily life, from crime in the streets to the threat of nuclear extinction.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

June 3 DEVIENNE: Symphonie Concertante in G, Op. 76

June 10 TCHAIKOVSKY: Symphony No. 4 in F Minor, Op. 36

June 17 LISZT: Venezia e Napoli

June 24 SIBELIUS: Symphony No. 2 in D

7:30 pm Ashland City Band

Beginning June 24, live broadcasts from

Lithia Park, where the Ashland City Band performs marches, show tunes and favorites.

9 pm The National Radio Theatre of Chicago The Peabody Award-winning National Radio Theatre of Chicago presents a series of contemporary and classic dramas. Funded by **A Company Called TRW**.

June 3 The Odyssey of Homer, Part VII: A Beggar's Homecoming

June 10 The Odyssey of Homer, Part VIII, the concluding episode: The Contest of the Bow

June 17 The Outcasts of Poker Flat Forrest Tucker stars in the adaptation of Bret Harte's tale of three undesirables who have been run out of town and find themselves marooned with a very innocent pair of teenagers.

June 24 The Emperor Jones James Earl Jones stars as renegade Brutus Jones in Eugene O'Neill's classic expressionist play. Establishing himself as emperor of a Caribbean island, Jones escapes into the jungle when the natives revolt, there to be haunted by primitive drums and nightmare visions.

10 pm Dolby Alignment Tone

10:01 pm FM Rock

2 am Sign-Off

FRIDAY FRIDAY FRIDAY FRIDAY

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC Report

10 am - 2 pm First Concert

June 4 BRAHMS: String Quartet No. 1 in F, Op. 88

June 11 RICHARD STRAUSS: Sinfonia Domestica

June 18 GOUNOD: Symphony No. 1 in D

June 25 CLERAMBAULT: Suite in the First Mode

12 n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

2 pm San Francisco Symphony

The San Francisco Symphony Orchestra, under the direction of Edo de Waart, is featured in a series of broadcast concerts that are diverse and well-balanced, featuring both familiar and popular music and new and rare works.

June 4 Soloists Geraldine Walther (viola) and Daniel Kobialka (violin) join conductor Edo de Waart in a performance of Schubert's unfinished Symphony No. 7 in B

Minor, D. 759; Hindemith's Kammermusik No. 5, Op. 36, No. 4; Far calls. Coming, far!, by Takemitsu; and Respighi's Pines of Rome.

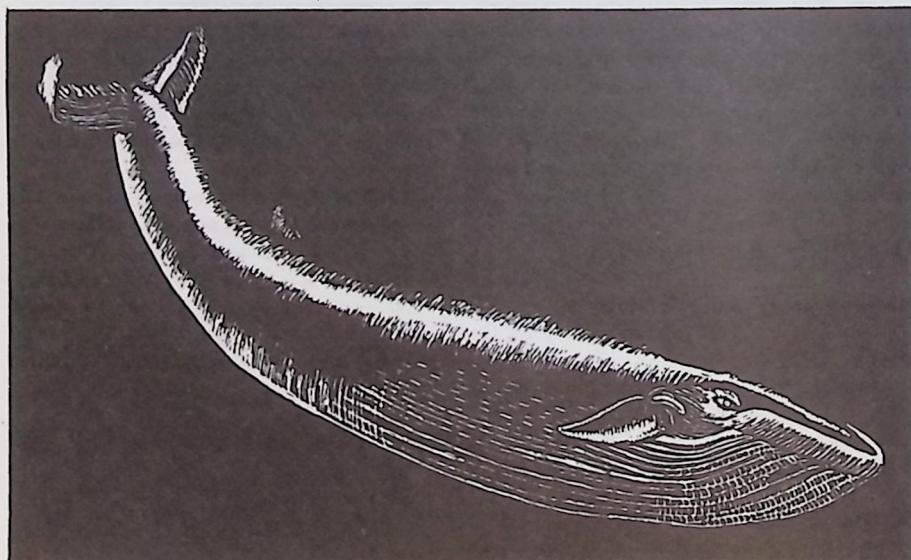
June 11 Murray Perahia is featured pianist, with Edo de Waart conducting, in a performance of The Swan of Tuonela, Op. 22, No. 3, by Sibelius; Schumann's Concerto for Piano in A Minor, Op. 54; and Symphony No. 4 in E Minor, Op. 98, by Brahms.

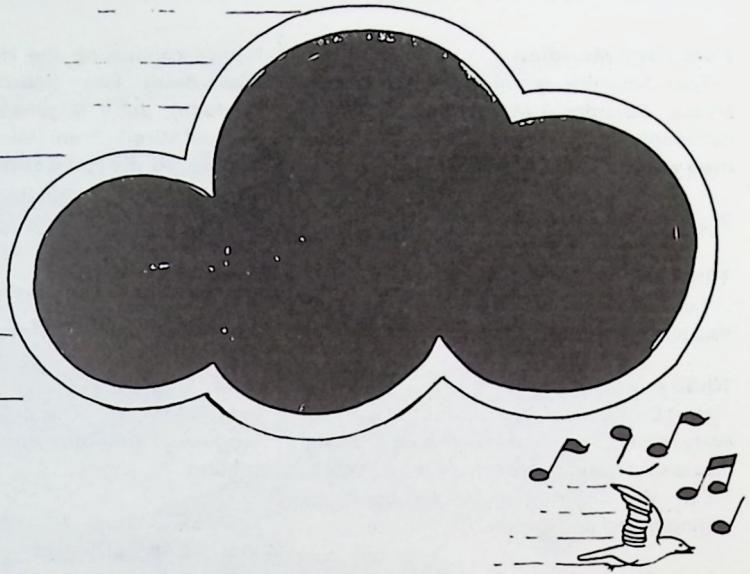
June 18 Kiril Kondrashin is the conductor, Paul Schenly the pianist, in a performance of Casella's Paganiniana, Op. 65; Mozart's Concerto for Piano and Orchestra No. 17 in G, K. 453; and Symphony No. 6, Op. 53, by Shostakovich.

June 25 Edo de Waart conducts the S. F. Symphony in a presentation of Romeo and Juliette, by Berlioz. The San Francisco Symphony Chorus joins soloists Jan DeGaetani, Neil Rosenshein and Michael Devlin.

4 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, the 13-week series of hour-long programs encompasses the full range of jazz piano. Each week features Ms. McPartland in performance and conversation with famous guest artists, as they discuss their careers and the subtle nuances of jazz.





G. Wolf

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

June 4 TELEMANN: Concerto in D for Trumpet, 2 Oboes and Continuo

June 11 HAYDN: Symphony No. 47 in G

June 18 MAHLER: Symphony No. 6 in A Minor

June 25 R. STRAUSS: Sonata for Cello and Piano, Op. 6

8 pm New York Philharmonic

June 4 Guest conductor Raymond Lepard welcomes David Britton (tenor) and Hilda Harris (mezzo-soprano) in a performance of Purcell's "A Purcell Cabaret" and Symphony No. 5 by Shoskavich.

June 11 Eugene Ormandy conducts the New York Philharmonic in a performance of Symphony No. 7 by Sibelius; Daphnis and Chloe, Suite No. 2, by Ravel; and Brahms' Symphony No. 4.

June 18 Conductor Zubin Mehta

welcomes mezzo-soprano Frederica von Stade and cellist Lorne Monre. The New York Philharmonic performs Mozart's Symphony No. 25; the World Premiere of Walker's Cello Concerto; Mozart's Concert Aria: "Ch'io mi scordi di Te?"; and Mahler's Songs of a Wayfarer.

June 25 Guest conductor Edo de Waart leads the New York Philharmonic and pianist Alicia de Larrocha in a performance of Haydn's Symphony No. 103; Bartok's Dance Suite; and two piano concertos by Ravel.

10 pm Jazz Album Preview

Showcasing some of the best and latest jazz. Discs are provided by **Rare Earth**, Ashland.

10:45 pm Weekend Jazz

Your Friday night host is Betty Huck.

2 am Sign-Off

SATURDAY SATURDAY SATURDAY

7 am **Ante Meridian**

Your Saturday morning host is Zachari Brown. Saturday A.M. features essays and commentaries by Diana Coogle and other area writers, heard at 9:30.

9 am **Dolby Alignment Tone**

10:01 am **Jazz Revisited**

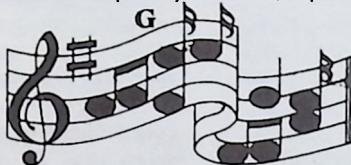
Remember the first thirty years of recorded jazz with Hazen Schumacher.

10:30 am **Micrologus**

Host Dr. Ross Duffin explores the world of early music. This weekly half-hour program focuses on various aspects of music before 1750. Dr. Duffin is joined frequently by distinguished performers.

11 am **The Lyric Opera of Chicago**

Performances from the 27th season of the Lyric Opera of Chicago are funded in part by



a grant from **Beatrice Foods Co.**

June 5 Samson et Dalila by Saint-Saens, Michel Plasson (conductor), with Carlo Cossutta (Samson), Yvonne Minton (Dalila), Tom Krause (High Priest), Dimitri Kavrkos (Abimelech), and Harry Dworshak (an old Hebrew), with the Lyric Opera of Chicago Orchestra and Chorus.

Beginning June 12

Houston Grand Opera

A series of six performances from the Houston Grand Opera's 1981-82 season, broadcast through a grant from **Tenneco Inc.**

June 12 La Donna del Lago (Lady of the Lake) by Rossini; a joint production with the Royal Opera House, Covent Garden. Claudio Scimone (conductor), with Frederica von Stade (Elena), Rockwell Blake (Uberto), Dano Raffanti (Rodrigo Di Dhu), and Marilyn Horne (Malcolm).

June 19 La Boheme by Puccini; Hal

France conducting the Houston Symphony with Brent Ellis (Marcello), Luis Lima (Rodolfo), Julia Migenes-Johnson (Musetta), and Mirella Freni (Mimi).

June 26 Katya Kabanova by Janacek; John DeMain (conductor), with Elisabeth Soderstrom (Katya), Jan Curtis (Kabanikha), Barry Busse (Boris), and Giorgio Tozzi (Dikoy).

2 pm Studs Terkel Almanac

Author, actor, critic, folklorist, and lecturer, Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic reading and sound tributes.

Special — June 12 Disarmament Day March and Rally, live from New York City, coinciding with the United Nation's Special Session on Disarmament. Features interviews, perspective, entertainers, and

special contributor Kurt Vonnegut. Reports from the U.N. meetings, the NYC rally and rallies across the nation. (pre-empts **Studs Terkel Almanac** and **Communique**)

3 pm Communique

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well-known journalists.

3:30 pm Music Hall Debut

A recording new to KSOR's library is featured.

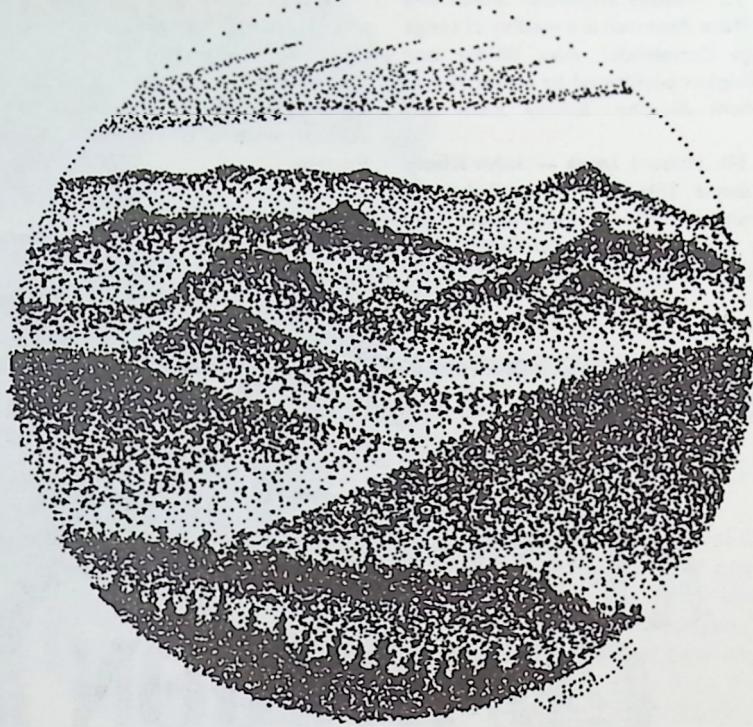
4 pm Sisklyou Music Hall

June 5 SCHUBERT: Piano Sonata in B-Flat, D. 960

June 12 PROKOFIEV: Symphony No. 6, Op. 111

June 19 MACDOWELL: First Modern Suite, Op. 10

June 26 HAYDN: String Quartet in C, Op. 54, No. 2



7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8 pm A Prairie Home Companion

A live 2-hour broadcast featuring performances on the stage in downtown St. Paul, Minnesota. The variety show is originated, written and hosted by Garrison Keillor, and features special guests.

June 5 Live - from Ashland! Garrison Keillor and the Butch Thompson Trio make Powdermilk Biscuits with Lithia water on the stage of the Oregon Shakespearean Festival's Elizabethan Theatre. Talent from throughout the Pacific Northwest is featured. (The Ashland appearance is made possible, in part, by funding from a listener in Montague and The Mark Anthony Hotel, and with the assistance and cooperation of the Oregon Shakespearean Festival Association.)

June 12 West Coast talent joins Garrison Keillor, the Butch Thompson Trio, and Robin and Linda Williams as the folks from Lake

Wobegon end their tour at the U.S.C. campus in Los Angeles.

June 19 Back home at the World Theatre in Saint Paul, Garrison Keillor welcomes the Butch Thompson Trio and the Klezmorime.

June 26 Garrison Keillor provides insights on the happenings in Lake Wobegon and welcomes the Butch Thompson Trio.

June 26 Garrison Keillor provides insights on the happenings in Lake Wobegon and welcomes the Butch Thompson Trio.

10 pm Jazz Alive

Recorded live wherever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today.

June 5 Louis Hayes/Frank Strozier Quintet — Eddie Jefferson The late Eddie Jefferson is heard in performance with Richie Cole and Sonny Stitt. The program also features the Louis Hayes/Frank Strozier Quintet.

June 12 Salute to Great American Songwriters Featured is a medley of songs by Hoagy Carmichael, Alec Wilder and Duke Ellington performed by David Frisberg, Mark Murphy, Shirley Horn and others.

June 19 Hubert Laws — John Klemmer — Baya This program spotlights the fusion music of flute virtuoso Hubert Laws and his group, saxophonist/flutist John Klemmer, and the Latin-tinged group Baya.

June 26 Harold Land/Bobby Hutcherson Quintet — Charles Tolliver In this program, saxophonist Harold Land meets vibist Bobby Hutcherson in a performance at L.A.'s Royce Hall, and trumpeter Charles Tolliver leads a quartet at L.A.'s Maiden Voyage.

12 pm Weekend Jazz

2 am Sign-Off

Saturday, June 5, 3 & 8 p.m.

A PRAIRIE HOME COMPANION

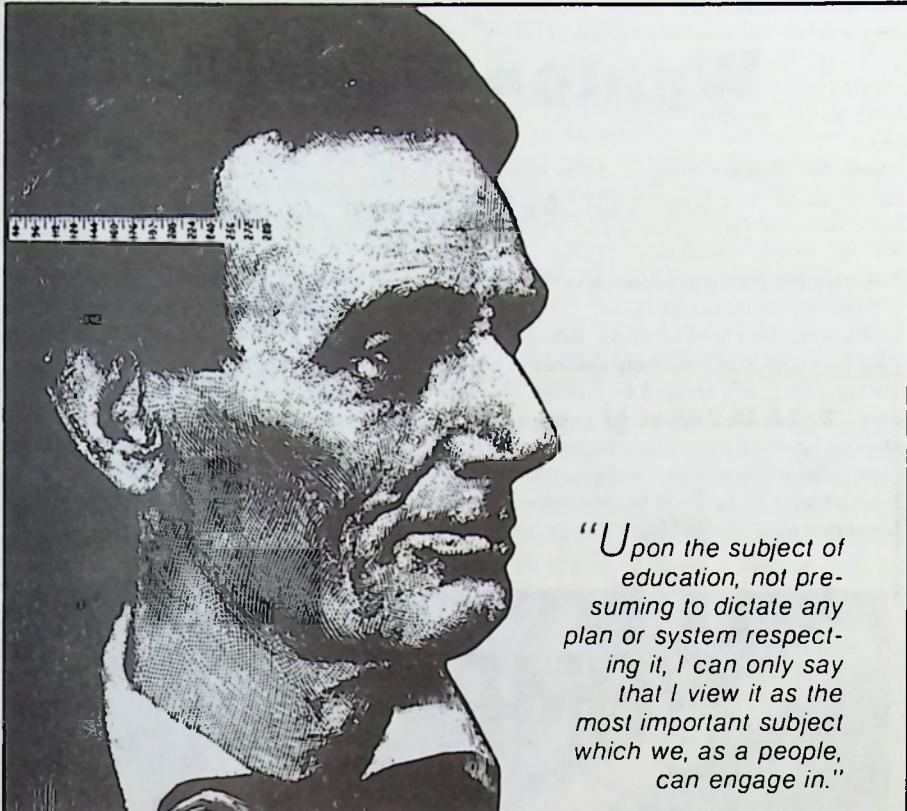
LIVE — from Ashland



Garrison Keillor and the Butch Thompson Trio welcome **Mark Nelson**, 1979 National Dulcimer Champion; **The Shakespearean Festival Singers**; Queen Ida, from San Francisco, **The Zydgo Queen**, with New Orleans cajun music; **Nancy Spencer**, Pacific Northwest saw player; and several other talented performers from the Pacific Northwest.

They'll test the effects of Lithia Water on Powdermilk Biscuits, the effects of the Oregon Vortex on their humor, and the effects of Rogue Valley sunshine on their music. It has also been rumored that they will announce the formal adoption of Bigfoot as the Lake Wobegon Mascot.

Ashland appearance made possible in part by a listener in Montague and by The Mark Antony Hotel, Ashland.



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—Abraham Lincoln

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SOUTHERN OREGON STATE COLLEGE

Wynton Marsalis

by Stu Turner

A creative young musician has made his mark on the jazz world with his first album release by Columbia records. Trumpeter Wynton Marsalis promises to be one of the well-known jazz names of the decade. Marsalis, the son of New Orleans jazz pianist Ellis Marsalis, has obviously dedicated himself to the study and mastery of his art form. He is a classically trained trumpeter, and this becomes obvious in listening to his recording. He has the facility and control over his instrument that comes from many painstaking hours of practicing etudes and exercises. He has performed as a soloist with the New Orleans Symphony and attended Juilliard School of Music in New York City. After his first year at Juilliard he was asked to join Art Blakey and the Jazz Messengers and his career skyrocketed from that point.



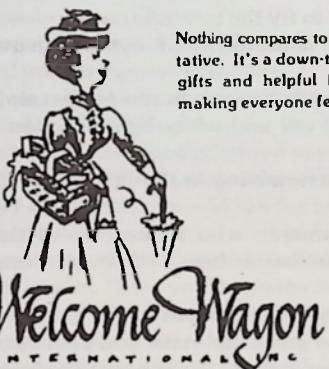
The first album, titled simply "Wynton Marsalis," showcases the creativity of the young trumpeter with some of the very best rhythm section players to be found. Marsalis' style shows influence from the top jazz trumpeters of the century while maintaining a style that is very individualistic. On **Father Time**, an original tune by Marsalis, he shows the Miles Davis influence in the way he tails off the ends of notes and creates thoughtful lyric lines. On **RJ**, a Ron Carter tune, he shows the technique and fluid style of the Clifford Brown influence. On the Leslie Bricusse, Anthony Newley ballad **Who Can I Turn To**, Marsalis demonstrates the controlled, clear tone of a classically trained trumpeter. On all but one cut of the album, Marsalis teams up with older brother Branford Marsalis on saxophone. Branford's playing doesn't really come up to the level of Wynton's, in the view of this reviewer, but he does an adequate job of complimenting Wynton's style. Branford is at his best on soprano rather than tenor saxophone. He seems to have better control over the soprano and seems to fall into the style of that instrument far more easily.

About half of the cuts on the album were recorded in Japan with Herbie Hancock on piano, Ron Carter on bass and Tony Williams on drums. Most any jazz devotee will recognize these musicians as some of the best in the business and, in my opinion, the best material of the album is done with this rhythm section. The experience of this rhythm section is evident in their ability to lay down a solid base for Marsalis' creative ideas. The remainder of the album has Kenny Kirkland on piano, Clarence Seay or Charles Fambrough on bass, and Jeff Watts on drums. This is by no means a weak rhythm section! They are very creative in their handling of the material on the album.

All in all, this album should be a joy for jazz lovers to hear. It demonstrates that jazz is definitely not on the decline among young players. Wynton Marsalis is a dynamic, colorful, creative player and definitely a name to be added to the list of top jazz trumpeters.

Stu Turner is Music Department Chairman at Southern Oregon State College and Director of SOSC's Jazz Ensemble. Turner plays trombone, tuba and string bass, and played professionally in Las Vegas for ten years.

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Prose and Poetry

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Nixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for a reply.

An Ageless Company

by
Elizabeth Irby

Elizabeth Irby has lived blocks of her life in Colorado, Boston, Berkeley, and northern Idaho before coming with her husband to retire in Grants Pass. She's been a fifth grade teacher in a coal-mining town, a mother-at-home, a Great Society social worker, and an occasional freelance writer.

The "Fun Run" listing in the Parks and Recreation Bulletin tempted me. "Run either a two-mile or a five-mile course. Check your progress every other week. This is a non-competitive run for beginning and advanced runners alike. Finish time provided."

For years I had been a solitary jogger on county blacktopped roads, with never an accurate measure of how far or how fast I ran. "Finish time provided." The words – their syntax and their promise – haunted me. I decided to try the two-mile course.

Drizzling weather on the morning of the first run made me scold myself with questions as I drove into town toward the high school track.

How could I, a sixty-three-year-old woman, be silly enough to run in the rain? Were my togs, flag blue with sleeve decor resembling red and white lightning, too pretentiously symbolic of swiftness?

At the track I found a hodgepodge of people assembling in the mist. The diversity made me feel acceptable.

Two lanky boys pommeled each other. A woman who looked about thirty-five responded emphatically to a question from the man beside her. "Of course I'm scared! I've never run five miles before."

A gray-bearded man concentrated on his limbering-up exercises.

There was a family of four. The mother, under a green umbrella, had come to watch. The younger child was a vivacious girl with filigreed balls of silver in her ear lobes. Her

brother was taller, quieter, but bright with intensity. The names on their sweatshirts were Ginny, and Alan.

"I'm only seven," said Ginny, "and my father's a forty-year-old man. He wants to shape up."

Graybeard had joined us. "There's no telling how old we runners really are," he said, looking at me.

I did not reply, for the registrar approached our group, passing out forms for each to sign to absolve the city of liability for whatever might befall us in the run.

The registrar was a cheerful woman with a whistle and a stop watch on separate chains. Privately I named her "The Time Provider."

She showed us maps of the courses, which began and ended at the track, but had most of their distances through the residential area of the town. They were, she assured us, clearly marked at turning points, with green arrows for the two-mile course, red for the five.

We gathered imprecisely at a line chalked across the track.

The registrar blew her whistle. We were off!

During the first minute of the run I was shocked to find myself alone, and running last, with the others pulling farther and farther ahead of me.

A two-fold determination saved me from quitting then and there. I accepted my slow pace; and I resolved to continue it relentlessly for two miles. But would the registrar with her chained stop watch wait for me, provide my finish time, however great, whenever I might come?

The soft rain ceased. Inhalation brought me the scent of wet flowers in the town's gardens, reminding me of the Walt Whitman line, "When lilacs last in the dooryard bloomed,"; then of other quotations containing similar modifiers. "But many that are first shall be last; . . ."; and, "Bid the devil take the hin'most."

People driving past in cars smiled and waved. For the observer, the sight of one trailing so far behind probably added to the fun of the run.

Eventually the driver of a Volkswagen called out to me, "It's not much farther!" But I found the green arrows pointing a great distance: Two more city blocks, around the corner, across the field, onto the track, and to the white chalk mark from whence I had begun. I crossed it with a lurch.

Shouting drew my bleary attention to a group at trackside ahead of me. The Time Provider was yelling numbers. She was counting down my seconds!

Ginny and Alan jumped up and down, calling together, "Run! Keep Running!" Their mother waved me onward with her collapsed umbrella.

It dawned upon me that the starting line and the finish line were not the same mark. These people were cheering me to some further goal. Their cheering gave me the heart to run again.

I crossed the true point of return in what seemed to me a glorious stride, and was received into an ageless company.

The two-mile finish time provided me was twenty-one minutes, one second.

I rested while waiting to greet the five-milers. Among the finishers were Graybeard and the woman who had admitted to running scared.

We dispersed. "See you in two weeks," I declared to anyone listening; for I resolved, even as I spoke, that I would run for twenty minutes every day until then. I aspired to do the ten-minute mile.

The morning of the second Fun Run was filled with sunshine. Graybeard was back, lean and brown. "Are you doing the five today?" he asked me.

"I'm never going to run the five," I stated. "I'm not that dedicated to physical effort."

He smiled. "Keep running. You'll see."

Ginny and Alan and their parents were there. The children expected more speed from themselves, more distance from their father, who would try five miles that day.



In the bunch at the starting place I counted eight women, all of whom I judged to be from the generation after mine.

"Last again," I philosophized. But, when we were under way, there were three of us women running behind, and fairly close together. Albeit I brought up the rear, it was by want of only a few strides.

The proximity taught me how intimate to my running are the sounds and rhythms of my own breathing. Previously, I'd not been close enough to other runners to hear them. Now, listening, I became unnerved, as by cacophony. The cadence of my breathing was at variance with that of the other two, and loud in my ears. I sought to soften the blowing noises of exhalation by shutting my mouth.

I nearly smothered.

In the effort to regain rhythm, I hunted my mind for waltz tunes. What I found were words I'd once read describing the third movement of the Shostakovich First Symphony: "A theme surrounded with jagged horn calls and other elements of pain and desperation."

The words described my breathing exactly.

One of my fellow runners headed across the street, to isolate herself, I thought, from these terrible sounds. She was a chubby person whose knees appeared to rub together with each stride.

Even as I was predicting an early drop-out for one with such a gait, the reason for her crossing the street became clear. She was following the red arrows of the five-mile course.

Occupied with comeuppance, I did not immediately notice when the other rear-runner put on a burst of speed to lengthen her distance ahead of me. I saw her next lapse into a walk, head down, arms dangling. Then she sprinted again.

I saw her waiting among others when at last I neared the finish line.

Ginny danced forth to meet me, urging, "Hurry! Hurry! You can beat your own time!"

I did beat it, and I surpassed the ten-minute mile! The Time Provider gave me nineteen minutes, thirty-five seconds for two miles. "At the next run," I panted, "I'll do it in nineteen flat."

Then I recalled Graybeard's words, "Keep running. You'll see."

That was the answer to a subjunctive arithmetic present in my mind. "If I run two miles a day, I'll go faster. If I run twenty minutes a day, I'll go farther. If I take away limits, I'll go faster and farther."

I recognized the dimensions of running that have changed the measure of my personality. I've always been a methodical individual, one without dash; by nature, plodding and non-competitive.

Yet here I am, spurred by the Fun Run into that most demanding form of competition — the race with the self into distance, and against time.

Art Events in June

For information about arts events in this region, contact the Arts Council of Southern Oregon at 779-1010, or drop by the Arts Office at 107 E. Main, Suite No. 2 (The Goldy Building) in Medford from 10 - 5 daily.

The **GUIDE** is happy to publish cultural events of arts organizations in the **KSOR** listening area in its monthly **Arts Calendar**. The deadline for receiving information is the first of the month **prior** to the month in which the event occurs. All submissions should be typed, double space, and sent to: **KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.**

- 1** thru 3. **Annual Student Show and Sale**, Stevenson Union Gallery, SOSC, Ashland.
- thru 3. "Landscapes of Light", recent paintings by **Harriet Rex Smith**, at the Blue Star Gallery, Ashland.
- thru 4. **Gumm to Garland** at Medford High School Auditorium, 8 p.m.
- thru 12. 115th Annual Travel Exhibition, American Watercolor Society, Grants Pass Museum of Art; only Oregon-California showing.
- thru 19. Paintings by Maureen Cresci, Judy Howard, K. Wengi O'Connor and Carol Riley at Hanson Howard Galleries, Ashland.
- thru 30. "Light and Form", new work by outdoor photographer Jan Gumprecht and potter Kirk Swiss, at the Pacific Folk and Fine Art Guild, Port Orford.
- 3** Benefit Movie Premier of "Annie", at the Holly Theatre, Medford, 7 p.m. Includes Overture: Music from "Annie" performed by Rogue Valley musicians and the children's "Orphan's Choir"; **After-Theatre Party** at Jackson County Federal Savings & Loan, Medford. Presented by the Junior Service League of Jackson County and KSYS Public Television to benefit KSYS.
- 4 and 5. **30th Anniversary Gala**, Barnstormers Little Theatre, Grants Pass.
- 4** and 5. **Sunfair Arts and Crafts Fair**, SOSC Stevenson Union, Ashland.
- 12** **Multimedia Art Show**, Wiseman Center, Rogue Community College, Grants Pass.

- 15** thru 30. Rob Bell's ascending surrealism and a Museum Collection, Grants Pass Museum of Art.
- 16** thru 30. Works by teachers of painting at Oregon's community colleges; Serigraphs by Candy Nartonis; at the Umpqua Community College Gallery, Roseburg.
- 18** thru 30. **Annual Student Art Show**, College of the Redwoods, Del Norte Education Center, Crescent City; reception June 18.
- 20** **Dr. Margaret Evans** in recital at the Wilhelm tracker pipe organ, Trinity Episcopal Church, Ashland, 8 p.m.
- thru 30. **Betty Allen Memorial Exhibition** of water colors and collages by the late artist at Hanson Howard Galleries, Ashland.
- 22** thru 30. **Festival Round Table**, providing patrons with play tickets, a backstage tour, admission to the Festival Exhibit Center; at the Oregon Shakespearean Festival, Ashland.

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An Ageless Company

National Orchestra Week: June 13 - 19